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Vol. VII.

SEPTEMBER, 1884.

No. 9.

THEATRICAL GAGS.

REQUENTLY gags are spoken on the spur of the moment, says the *New York Times*, and are exceedingly funny; but generally they are carefully prepared in advance, like the best jokes of Richard B. Sheridan. I have heard a good many telling things said extemporaneously, however. The first one I recollect was perpetrated by McKean Buchanan while playing *Macbeth* in the old Pittsburgh Theatre. He had reached the scene in which the doctor comes to report on the condition of *Lady Macbeth*. He spoke the speech preceding the doctor's entrance, and then gave the cue for the doctor to come in. "Ah, doctor, how is your patient?" But the doctor failed to appear. He was probably in his dressing room playing poker with the *Second Murderer*. Buchanan was pretty angry. He walked up and down the stage muttering, and still the doctor failed to appear. Then Buchanan tragically dove to the footlights, and looking off the stage in the direction of the prompter, he said:

"Will some one please send for the doctor?" It brought down the house and ruined the scene. I heard Clara Morris make a pretty good remark one night when she was playing in "Miss Milton." It was the night before Christmas, which is always a bad one for the theatre, and the house was not half full. Marie Wilkins was on the stage with Miss Morris, and her line was: "You know we are in the midst of the Christmas festivities." Miss Morris looked scornfully around the auditorium and then turning to Miss Wilkins, said:

"Well, I should say we were." The audience saw the point and rewarded Miss Morris with as big a round of applause as her best acting drew forth in the course of that evening. One of the most inveterate gaggers on the stage is Edwin F. Thorne. He dearly loves to say what he considers good things. Several years ago he was leading man at Wood's Museum in Philadelphia. The Julia Matthews Opera Company was playing there at night, but there was a matinee given afternoon, at which Thorne appeared as *Bob Brierly* in "The Ticket-of-Leave Man." John T. Raymond, Charles Walcott, George Hooty and myself went one afternoon to see the performance and occupied front seats. As soon as Thorne came on the stage he spied us and made up his mind to give us a treat. He waited calmly until the scene in the drug shop where the boy *Sam Willoughby*, is cheated at cards by the matinee regulars and warns the boy. To our surprise Ned Thorne finished the speech thus:

"And when you play, play with square men, not with thieves,"—and then, walking down to the footlights, and deliberately pointing at us—"those fellows down there are poker sharps, that's what they are."

Later in the play, when *Brierly* is captured in the company of thieves, *Willoughby*, the comely man, an Israelite, follows him off the stage and flashes a lantern in his face every time he turns around. Some one had been boring Raymond for a month trying to sell him a play called "Only a Jew." You may be sure Thorne didn't forget it, and as he was going off followed by *Willoughby*, he turned, and, looking pitifully at Raymond, said: "Only a Jew."

Raymond laughed till his sides were sore. I heard Henry Peakes and a dreadfully bad actor who was playing the *Duke des Iles* in "Olivette" make some lively extemporaneous remarks one night, too. It was in the end of the last act, and several actors were in the theatre. Peakes saw

them, and as he went off the stage in one of the scenes, he turned upon the unfortunate *Duke* and said:

"They tell me I'm bad; but oh! you are worse—worse—worse!"

And he strode off, leaving the actors in the house convulsed. But, bless your heart! the poor *Duke* thought that he was I am worse than he is! Ah, if I ran up the banners on the outer wall, *Macbeth's* banners, on the outer wall, "Now, those," he continued, "are genuine gags. They were all spoken on the spur of the moment. The best gags, however, are those which are carefully prepared. I remember a verse that used to be introduced in 'Ellice Taylor' at the Standard. It was at the time when the citizen's movement for a new street cleaning bill was in progress, and the verse always ended a storm of applause. It ran thus:

"When first I came to Amerikay,
All on account of Ellice,
Our good ship sailed up New York Bay;
All on account of Ellice.
Is the finest city I ever have seen.
I think all over the world it has been;
The Commissioners keep the streets so clean,
All on account of Ellice."

Again, in "Patience," "Claude Duval," "Olivette," "Johanna," "Orpheus," and other comic operas, these gag verses have been introduced. They always contain local allusions, and are invariably received with more applause than the original, and, I may add, superior parts of the songs. The result of this is that the actors are always on the lookout for good gags. They know that the public like them and will applaud them; and what an actor lives on, next to his salary, is applause. Of course the actors get a great deal of credit for their originality and are voted very clever fellows. Some of them do write their own gags, but allow me to reveal one of the secrets of the trade by remarking that, as a general thing, these gag verses are written by some sharp newspaper man who knows what is most likely to "catch on."

THE CONGO DANCE.

THE large tinkle of the bell on the car-mules, the drowsy drumming of cicadas on the tall cypress trees, and the green flat of sun-glass trembling beneath the warm afternoon's rays made Congo square yesterday anything but a cool retreat. Sixty years ago, writes a resident of New Orleans, on a Sunday afternoon, Congo square would present a very different appearance. As the boys who then sported on the green are getting fewer and fewer every day, it is well worth the while to get from those with a picture of this old landmark of our city for those who come after us. The square takes its name, as is well known, from the Congo negroes who used to perform their dances on the sward every Sunday. They were a curious people, and brought over with them the remnant of their African jungles. In Louisiana there were six different tribes of negroes, named after the sections of the country from which they came, and their representatives could be seen on the square, their teeth filed, and their cheeks still bearing the tattoo mark. The majority of our city negroes came from the Kreeks, a numerous tribe who dwell in stockades, and had here the Minahs, a proud, dignified, warlike race. The Congo, a treacherous, shrewd, relentless people;

the Mandrings, a branch of the Congos; the Ganges, named after the river of that name, from which they had been taken; the Hiloos, called by the missionaries the "Owis," a sullen, intractable tribe; and the Foulas, the highest type of the African, with but few representatives here. The slave trade, which had been abolished in 1807, was still kept up until as late as 1845, by cruizers which ran up the bays and lagoons abounding on our coast, and safely deposited their cargoes at appointed places. Beyond Haratutaria was a regular thoroughfare for this trade.

These were the people one would meet on the square about 1810 and 1817. It was a gala occasion, these Sundays in those years, not less than 2,000 or 3,000 people would congregate to see the dusky dancers. A low fence inclosed the square, and on each street there was a little gate and turnstile. There were no trees there then, and the ground was worn bare by the feet of the people. About three o'clock the negroes began to gather, each nation taking their places in different parts of the square. The Minahs would not dance near the Congos, nor the Mandrings near the Ganges. Presently the music would strike up and the parties would prepare for the sport. Each set had its own orchestra. The instruments were a peculiar kind of banjo, made of Louisiana gourd, several drums made of a gun-stump dug out, with a sheep-skin head, and beaten with the fingers, and two jaw-bones of a horse, which, when shaken, would rattle the loose teeth, keeping time with the drums. About eight negroes, four male, and four female, would make a set, and generally they were but scantily clad. It took some time before the tapping of the drums and the wailing of the fiddles would get the crowd to move around the dull and sluggish dancers, but when the point of excitement came, nothing can faithfully portray the wild and frenzied motions they would go through. Backward and forward, this way and that, now together, now apart, every motion intended to convey the most sensual ideas.

As the dance progressed the drums were thrummed faster and faster, the contortions became more grotesque, until some times in frenzy the men and women would fall fainting to the ground. All this was going on with a dense crowd looking on, and with the hot sun pouring its torrid rays on the inflated actors of this curious ballet.

After one set would become fatigued they would drop out to be replaced by others, and then stroll to the groups of some other tribe in a different portion of the square. Then it was that trouble would commence, and a regular riot of heads sticks followed between the men, and broken bottles ended the day's entertainment. On the sidewalks around the square the old negroesses, with their spruce-beet and parlies of peanuts, cornucopias and popcorn, did a thriving trade, and now and then beneath petticoats of tafia, a kind of African brandy, the ripe old breasts of the Louisiana rim, peeped out of the folds of the *gendres* were oblivious. When the sun went down a stream of people poured out of the turnstiles, and the general excitement of the square would order the dispersion of the negroes, and by gun-fire, at 9 o'clock the place was well whiffed. These dances were kept up until about 1810, but not long. Subsequently, however, the descendants of the original African got up an imitation, but it could not compare to the weird orgies of their progenitors.

M. BAYLE, of Nimes, France, has made a discovery among the papers of M. Raymond, an Avignon notary, of a number of old letters and a collection of several melodies. A good many of these compositions are very early specimens of the marriage of the French and the Congo. The discovery is undoubtedly one of real interest.—*London Musical Standard*.

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MUSICAL PROGRAMMES.

It is not infrequently received inquiries in reference to proposed musical entertainments, as to which of two or three programmes submitted will be the best. Such inquiries we usually answer as best we may, guided by what knowledge of the surroundings our correspondents letters afford. But if it be necessary to prepare a really good programme with the knowledge of both audience and performers, it is an almost impossible task when that knowledge is wanting. We presume there is a few common sense suggestions upon this topic.

The character of a programme must depend largely of course on the nature of the audience it is to please, to educate or to astonish. According as one or the other of these purposes is uppermost, the programme will have to be modified. As a rule, the concert programme which combines all these elements will be most successful, since an average concert audience may be said to be made up of those who wish to be entertained, those who desire to be "improved" and those who expect to be astonished by some ground and lofty tumbling of a musical sort.

The first thing to be considered in the preparation of a concert programme is the ability of the performers. And here the fact should never be lost sight of that simplifying well done is better than a difficult one. Simplicity or lack of performance. In the former case, the audience are not only pleased, but, seeing that is attempted accomplished, they naturally give the performers credit for their ability to accomplish more, while in the latter, seeing failure, they are inclined to scorn will, as naturally, make that the measure of their judgment, and label "failure" performers and performances. Audiences are too much inclined to attempt more than they can do—to put themselves in a position where comparison with finished artists is inevitable and inevitably disastrous. When that disposition is manifested, unpleasant as the duty may be, the manager of the entertainment should be gentle and considerate, and arrange his programme that the different participants will be allotted only such parts as they can render satisfactorily.

In the next place, the degree of musical culture of the probable audience is to be considered, and the best they can appreciate (if within the powers of the performers) should be given them. We do not say the absolute, but the probable, the difference of opinion which might exist as to what that term would embrace, the best might be so far beyond the comprehension of the listener as to be to them an unknown language. We have seen professional musicians go into ecstasy over a "fine programme," which was really stupid. What sense is there in playing to a mixed audience, however intellectual otherwise, a long programme of selections which even professional musicians have had to study and carefully analyze before they could really enjoy them? As a rule, one "learned"

or "intellectual" composition is quite enough—it is not infrequently too much—in an ordinary concert programme. Some may say we are talking treason, but we believe we are simply talking common sense.

Upon the other hand, it is still more important to avoid giving selections below the standard of the audience, as is often done. We have seen programmes of numbers which belonged properly to a second-class minstrel show. Such things are, of course, always out of place on programmes that make the least pretension to respectability.

Clearly must next be attended to—and here a nice discrimination is needed, not only to select proper numbers but to arrange them in such order that they shall be mutually helpful. There may sometimes be reasons for bringing into juxtaposition productions of a contradictory character, but usually it will be found that the greater contrasts are unpleasant and that a gradual shading from one style of composition to another will be best. Finally, the length of the programme must be considered. Musical programmes, especially those of school exhibitions, are usually too long. Suffice, especially a surfeit of sweet things, is nauseating, and it is better both for performers and audience. The young lady, one of your aerial, or other selection, than that they should impatiently consult their watches and reckon the probable duration of the remaining numbers half an hour or an hour before the end of the entertainment, which then becomes a bore.

MUSIC AS A NUISANCE.

HAVE no ear for music, no talent in that direction! Such was the remark of a friend of ours, as we sat on his verandah, "in the front parlour," while he was waiting for a visitor was in the neighboring parlor worrying out the patient piano that she was to play. The "variations" had been severely written to start with, and they were being abominably performed. The young lady, one of your aerial, or other selection, than that they should impatiently consult their watches and reckon the probable duration of the remaining numbers half an hour or an hour before the end of the entertainment, which then becomes a bore.

Don't blame a man has regretfully said he had "no ear for music," as he has listened to the playing of his daughter, for whose musical tuition he had expended hundreds of dollars. He said, therefore he was a musical expert, while the fact was that the young woman had less musical taste than himself. Her poor tuition and methods of practice having destroyed instead of cultivated, what nature had clearness and purity in the purity of some nature had even her. Some music is a nuisance, not only because it is unpleasant to listen to, but because it tends to blunt the musical sense of the listeners.

When this infection pours into the crowded streets, it is inevitable and inevitably disastrous. It does in hundreds of cities throughout the world on summer evenings, the thing becomes a public nuisance, and it is not kept under proper attention. The hours for piano practice have already been regulated by ordinance in several German towns. We may not keep others, but we have a racket, you know! and the time is not far distant when our American cities will have to make and enforce similar regulations.

It is not only poor music, or music badly rendered that is a nuisance. Good music, when it is not unfrequently a worse offender. "Dip it is matter out of place" says some one—a lover will ravel over a locked hair sweet heart's hair, but not if she finds it in the butter or the soup. There is likewise a fitness of time and place upon which all matters artistic should be considered. Music is out of place in the church is hair in the soup, an unmitigated nuisance; most of the *entr'acte* music in our theatres is equally out of place. It is equally out of place, or its sentiment, and is therefore out of place, a weed, a nuisance. Beethoven symphonies are a

nuisance when they are addressed to a Strauss and Waldteufel orchestra. Music is always a nuisance when it is made a cloak for begging, however worthy may be the object of the appeal. Music is always a nuisance when about his little book, asking your patronage for his little series of concerts, the good ladies who ask musicians to give their services for nothing, and for entertainment given in behalf of this or that charity, or who peddle tickets to the aforesaid entertainments, and then make their money by the sale of the making of music as well as of themselves, unmitigated nuisances.

"Don't see Sherman Pant" with its superfluity of trombone and bass drum, and the Italian artist in the "circular" who has the merit of pleasing the children and a large and influential part of our population. In the case of the latter, the music is not so much a nuisance, they will probably come to the conclusion that music is frequently an unendurable nuisance, and then we hope they will have the consciousness of never having helped increase the nuisance in question.

SOME months ago, a gentleman of well-known ability as an art critic, was obligingly suggesting to one of the directors of the St. Louis Exposition, some methods of bringing to St. Louis notable products of foreign art and industry, when he was interrupted with this statement: "Mr. M., you don't understand this thing; 'us down-town merchants' have gotten up that there Exposition for our own benefit. The gentleman evidently spoke by the card, if not according to Lindley Murray's rules, for 'us down-town merchants' have made of the much be-difficult Exposition a mere bazaar for the display of their wares. In the building which, some of our friends thought was the best of art, as well as industry, the art hall is the last thing that was thought of, and it is rendered almost invisible by the presence of a decent picture on our walls; save the exhibits of one local institution, they have nothing there but the most commonplace of things. In history, ethnology, geology, geography, no curiosities of travel, nothing, in short, we repeat it, they have not been careful in the choice of their exhibitors."

It is humiliating, but it is true, that the St. Louis Exposition is not to be compared with that of Louisville, a city of about one-third the population of St. Louis. In a word, the exposition is an overgrown country fair, minus the horse trotting and the fat pigs. If a spade is a spade, the St. Louis Exposition is a fraud, thanks to "us down-town merchants."

But the "us down-town merchants" of the Board of Directors, when asking and getting the money of the public for putting up a building, did not let it be understood that "that there Exposition" was to be for their exclusive benefit; on the contrary, they gave it to be understood that it was to be managed so as to be a credit to the city and of advantage to the people. It was to be a public benefit, and it was to be a public benefit. To limit ourselves to what concerns us as a musical journal, how has this pledge been kept?

It was understood from the start that a series of concerts was to be given during the Exposition, and we have expected that the talent should be employed and that, other things being equal, "us down-town merchants" should give the preference to the worthy musicians of St. Louis. The fathers of families who need the money, and who spend no little of their earnings with "us down-town merchants." In fact, this is the position of the tooters available, the so-called "Arsenal Band," composed of enlisted soldiers in government pay, and who are paid for their services. The band of the civilians a few hundred dollars. The music is bad, of course, and the local orchestras and bands are out of the fees they should have received. "Us down-town merchants" having shown that the pocket-book is the only point where they can be trusted, they have not hesitated to let the citizen musicians pledge themselves not to patronize, directly or indirectly, any of the musical entertainments. They have agreed to patronize them, and they should further agree not to play for at least one year, at any entertainment, in any building, in any place, in any building. This would knock the management out of several thousand dollars in rents, and they would have to pay the expenses of the band. The Arsenal band. Perhaps some one will attempt to give symphonic concerts with the "Arsenal Band." In fact, this is the position of the Arsenal band. The Arsenal band is a case that justifies, we demands some "boycotting."

[illegible]

*This is said to be the meaning of the Indian compound word Kentucky, although Webster's dictionary gives the meaning as "at the head of a river."

AN AMERICAN SCHOOL OF COMPOSITION.

IN writing down a few thoughts on "An American School of Composition" my remarks will mostly be in the nature of suggestions to composers; as, after all is said, you can scarcely have a school of composition without a school of composers. You must "resolve and resolve" what your "school" shall consist of, but that does not bring into existence unless you show that something has come of your resolves in the shape of actual work accomplished. I have called upon for a formula to young would-be composers, I should be strongly tempted to quote PUNCH's advice to those about to marry: "Don't!" Success is a very uncertain thing to me so uncertain; the way is so long; there are so many and such almost insurmountable difficulties in the way, that I think strange many are frightened from even attempting the first steps, to say nothing of persevering until reasonable aims are success is attained. And then the young composer is so hopeful. He naturally thinks that his own first ideas are so fresh, so bright, so new that if he can only get them before the musical public, either by having them printed or performed, they will be sure to "set the Thames on fire," or at least be greatly admired. But what is the actual result, supposing he is fortunate enough to find some means of getting his compositions "brought out"? He finds, in nine cases out of ten, that the general public (if not the musicians) are almost totally indifferent to new works by unknown composers. He will probably find that he watches his hearers closely, that they listen with only half an ear, or with a smile, if not a sneer of disbelief, or "with wonder mixed with scorn," that a fellow mortal could be guilty of writing such inconceivable stupidity. Most of his ideas will pass totally unnoticed. His only idea that was going to carry all before it, and make his reputation "at once," will be a failure. His wonderful melodies are voted copies of those of other composers, and to make a long story short, the general public are disposed to consider the whole thing a bore.

That this is not an attractive picture, I am well aware, but let me not let myself be misled by what has brought out works of some magnitude, if I have overdone it? If what I have stated is not true in the case of jaywalk works, I have overdone it. It is strange that many young would-be composers accept PUNCH's advice thankfully, and give up all attempts at producing large works, and if they write at all, confine their pens to producing "pot boilers." But now for the other side of the picture. I think I can see a considerable difference in the attitude of the public toward American composers now from what it was 15 or 20 years ago. I remember when Mr. Payne's "St. Peter" was produced some 20 years ago, the remark was freely made that the time had not come in this country for composers; the country was not old enough; the public did not want to hear new works, especially by Americans," etc. This could hardly be true, as there is a demand for new works, and writers of reputation, and probably even young unknown composers will have a chance with the public for 20 years. To be sure, there is no money to be made out of compositions even by tolerably well known writers now, and probably in 20 years to bring a demand from the public for new native works, sufficiently strong to induce publishers to put out new works, and to think that is a matter of small moment. A young composer is hardly worthy of the name if he only wishes to be a new name, and not a name, and he cannot help it; not for what he expects to receive for his labor, but purely for the love of the sounds he produces, and I am probably saying that "a composer must make music as the bird sings;" that is, he must produce naturally and without effort.

Still, I would not carry this too far. A good composer of experience will write quite as well or order as when he is composing for his own satisfaction. Some of the very greatest works of modern times have been produced on order. Nearly all the modern operas have been produced on order, production at a stated time and place. Perhaps Wagner alone excepted. Verdi's (his last) opera, "Aida," was written for the Theatre Lyrique of Egypt. His "St. Cecilia Mass" for one of the churches of Paris, etc.

But to come to the main subject of this paper, "An American School of Composition." I have a few questions are before us. First, is it possible, or desirable to have such a school? To which I answer unhesitatingly, yes. And second, should

American composers endeavor to produce works distinctively national in character, or, on the other hand, should they only try to compete with the local color to any particular extent in their works? Composers, modern or ancient, have not been particularly concerned in their productions by the literature of their country by the poems, ballads and dramas of the local writers. Now let us see how our best known writers have relied on national subjects for their most successful works. The first to come to mind is Cooper, who attracted much attention as Cooper, the novelist; undoubtedly a man of great talent. His stories, mostly sea tales and Indian adventures, are so far from local as to be distinctively American. Had he written them in the form of poems, ballads, etc., they would have been a little better from which to say local or composition. But as they are only in prose they can be used only indirectly by composers. James Bryant, a truly national writer, as his works deal almost exclusively with the scenery of this country. But there is almost nothing in Bryant's works to attract a composer, for the simple reason that he is not dramatic. Composers are only influenced by dramatic poems. For instance, Haydn would hardly have selected the theme of the creation of the world for an oratorio if it had not been for the story connected with it. Longfellow, our best known poet, has produced a few pieces of local color. For instance, his "Hiawatha," his "Ancient Mariner," and a few others. But his little of his reputation rests on these pieces? Longfellow was a citizen of the world and felt but little of his reputation rests on these pieces. I have come to the one American writer of all others whose works may be called distinctively local, and that is Emerson. He has written a few poems, and almost about the only one from which American writers of music have taken any thing, and that is not poetry; nevertheless I have always believed that Emerson's "Song of the Mayflower" would be founded on Hawthorne's "Scarlet Letter" one of the most profound romances in any language.

Now, if the American composer cannot draw to any great extent on the literature of his country for subjects, he must find subjects in his own works, where shall he look for them? In our national airs? "Hail, Columbia," "The Star Spangled Banner," "Dixie," "The March of the Minstrels," and "The Old Folks at Home." These are the most vulgar and idiotic of tunes? If not in them shall he look to our "folk songs" for material? The negro minstrel melodies written by white men like Stephen C. Foster? What is there to inspire an educated musician? I answer absolutely nothing. There is, however, one field of local color in this country, and which has been but little used, which I would like to call to the attention of composers. I refer to the melodies of the Creoles of the South and Cuba. Gottschalk is really the only American who has ever succeeded in producing compositions founded on subjects from his own land, that have passed the ordeal of Parisian criticism, and are now being used by the best composers. He has adopted into the repertoires of French pianists. I, for one, greatly admire Gottschalk's music, and fully believe his compositions will be much better known in the future than they are now. Now, let us turn for a moment to the composers of local color, as we have seen, they are indebted to local color for their ideas. Take modern Italian music for instance. The great composers of the last generation have taken the madrigal writers of the fourteenth century of the church composers that followed, culminating in the madrigalists of the sixteenth century. Unhesitatingly, no. The only music that the Italians produce now, save that which is of the style of the madrigal with Italian opera, the principal characteristics of which may be summed up in a word as sweet, simple harmonic structure, giving but little scope for elaboration of the accompaniment. It is a little more than a century ago that Italy, if it is now—although even that belongs as much to the French composers contemporary with it, and to the local color of the French school, I perceive no sign. The same remarks apply to what is called the French school of composition.

It is singular that Italy has an original composer, Hector Berlioz; but I appeal to any thoughtful musician if there is anything in his works that can be called local color. He is not just as well known in Germany as in France? The same might be said of Saint-Saens, and most of the modern French composers. England has in her church music one

of the most original schools of composition that any country possesses. Nothing could well be more strongly native and characteristic than the national traits and feelings that the music heard in her cathedrals and parish churches. Next to the modern German school, the school of the past, with what may perhaps be called its various branches, as the Hungarian and the Polish and Scandinavian styles, is exemplified in the writings of Weber and his contemporaries, Liszt, Chopin, Gade, Jensen, and others. I need not say to me, we come nearer to a national school of composition than anywhere else. Here we have undoubtedly a local color, a local color, a local color, as we have seen in the writings of Weber's "Der Freischütz," and "Freischütz" Liszt's Hungarian Rhapsodies, Chopin and Grieg's piano works, and many other works, which are the musician images of local color, which undoubtedly were suggested by People's Songs, or old dance tunes, heard by the composers. I look into perhaps in the theatre or in the street or family circle. On the other hand we find Germany's greatest writers, Beethoven, Schumann, Schubert, etc., almost destitute of local color in their compositions. Look at Beethoven's works for instance. I think you will agree with me that Beethoven is the universal composer. His works belong to the entire human race. They are not particularly German, it seems to me, any more than Shakespeare's works, for instance, are exclusively English. But Beethoven's works, like Shakespeare's, strike the highest chords in the hearts of all men, and cannot be claimed as the exclusive property of any one nation. Mozart and Beethoven's music may well be spoken of as decidedly Italian in style, notwithstanding the fact that they were both Germans. And so on through the list of composers, we find but little national or local color in their writings, but each has his own individual characteristics, and excellent as Emerson's work may be, being mistaken for any other than himself.

And now for the special points for your young composers to repeat upon their hearts, and to try to heart: Try only to compose beautiful and interesting music; initiate in your style only the methods; be not in too much haste to get your compositions before the public; think of the years of preparation the great composers have spent before their works were brought before the musical public; write a great deal, but be contented with the publishing of a few works; be patient; publish nothing until you are sure you have produced something that in workmanship and material will compare favorably with the best foreign work. In this way, and in this only, can we have a school of American composition worthy of the name.

Geo. E. Warriss.

DON'T WANT GERMAN OPERA.

METROPOLITAN Director says nine out of ten of the reasons are against having German opera.

The project of giving a season of German opera at the Metropolitan has been met with exceeding doubt by most of those interested in the building. Dr. Duroschi has gone to Europe to examine the matter, and he himself was of opinion before he left, that it would be almost impossible to get a good company at this time of year, unless it were a company of high reputation in existence, ready to come over. Most of those formed, however, are compelled to stay where they are, as most of their salary usually comes from the State or city they are located in. Dr. Duroschi, it is thought, will rather get the nucleus of a great musical festival together to come here in the spring, say in May, and appear at the Metropolitan.

One of the directors said: "If it were not we could get a vote to spend money on German opera. It would not be fashionable, and for myself I don't think it would be profitable." He also said that I have not attached much importance to the matter because I have not the remotest idea that Dr. Duroschi could get a company to come here, and therefore now, so that we are really not worrying ourselves very much about the matter. You would find that our writers would not be so much to listen to opera in this barbarous tongue—musically I mean—and the German population, it has been found, does not come here in the spring, and they usually want to get in for nothing or buy a gallery seat. That was the experience when Pappas came here in the German opera at the Academy and went to pieces. So that in any case the scheme is bound to fail. I think, if I submit the matter to the stockholders, nine out of ten would give their voice rather to keeping the house open for the purpose of having German opera to come in—Freud's Weekly.

CHARACTER TONES.

IN his address before the Rhetorical Society at Bangor Seminary, Dr. Reuben Thomas said: "When I began my ministerial life, being anxious to know how to use my voice so as not to be too absurdly unnatural, I began to study tones with a view to their purity or impurity. I stumbled upon the impression that there is something else in voice-tones than that which the elocutionists call themselves. I have never yet met with an elocutionist who seemed to recognize that in every human voice there is what I am compelled to call character-tones. Thus which indicates character. But there is."

"For twenty years I have been watching for character-tones. I do not see it because I believe it is of value in our study of men. It will help us not little if only we can attain to an ability of perceiving the moral characteristics in voice-tones. * * I have sometimes been started to find how the invisible will force itself into recognition."

The voice of a man or woman is a continual tale, if only you learn how to listen to it. In studying men and women for the good and the noble purposes of your ministry, be careful to study the tones in human voices as well as the expressions of human faces. Remember that the sensitive to tones and expressions that it adds no little to the pain and misery of life. Everywhere the invisible is made visible and the unrecognition, and never more sensibly than through these character-tones in the human voice. Understand me; I am not referring to anything that the elocutionist teaches. If he be a man who knows his business he can help you to use to advantage what voice you have, but I refer to the tones which you have not. My reference is not to anything that can be taught or that can be concealed. It is solely to the character-tones in the human voice. Was it Socrates who said to a young man, 'Speak that I may know you?' Dickens knew all about it. The fascination of his reading did not consist in the finish of Dickens' elocutionary ability. It consisted in the character-tones which he could suggest. And an unsuspected and undiscovered secret of the ability which many preachers have had to control men and hold them, has been in this regard.

I talked once with William Lloyd Garrison in his own house, and listened while he recited something of his history and work. Remember how his voice suddenly changed from that pleasant, purring conversational tone which was so marked in him, and the leader of men stood revealed—the man who could go to prison and to death for his cause. Then I perceived the invisible and undisturbable Garrison. I have listened to the eloquent parliamentary and pulpit orators, and watched carefully for character-tones: to Gladstone, and felt how conscience was trembling in every tone; to Bright, and have felt how *reticence* was pulsing in every syllable; to Norman McLeod, and have said here is a manly man; to a man who goes to in sorrow; to Frederick Denison Maurice, the very antipode of an orator, yet from the spell of his peculiar spiritual tones so sent me on ever wanted to depart. It seemed as though some angelic being spoke through him, and he was only the medium. I have wondered whether, in that instance in which the Roman soldiers returned without the man they were sent to take, giving for excuse of bravery this very absurd excuse for soldiers, 'Never man spoke like this man'—whether there was not something in the character-tones which over-awed them, and melted them, so that the man in them refused to let the soldier act. It could not be anything but character-tones. The teaching of diction was purely conversational and familiar, never studied and formal. I know that there must have been something very suggestive in that voice. When after the resurrection He uttered the word 'Mary,' it was a revelation to the woman who bore it peculiarly His and she knew Him, so it would seem, by that tone. And there is, then, think you, a hidden something in that very perplexing passage, 'By thy words thou shalt be justified, and by thy words thou shalt be condemned?' As ministers of the invisible, there is nothing belonging to man which you can afford to neglect."—*Christian Union*.

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Allegretto ♩ — 104.

Con grazia.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *rall.* *Ped.* *Ped.* ***

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are placed below the bass staff. A *rit.* (ritardando) marking is above the final measure of the treble staff.

a tempo.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are placed below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are placed below the bass staff. A *rit.* (ritardando) marking is above the final measure of the treble staff. A *a tempo.* marking is below the final measure of the treble staff. A *pp* (pianissimo) marking is above the final measure of the treble staff.

8

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a simple accompaniment. Pedal markings (Ped.) are placed below the bass staff. A *rit.* (ritardando) marking is above the final measure of the treble staff.

JOYS OF SPRING.

WALTZ

Tempo di Valse $\text{♩} = 80$.
Cantabile.

Carl Sidus. Op. 71.

Secondo.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) marking and a mezzo-forte (*mf*) dynamic. The third system continues the piano part. The fourth system introduces a treble clef for the right hand, with a forte (*f*) dynamic. The fifth system concludes with a first ending bracket and a first ending sign.

JOYS OF SPRING.

WALTZ

Tempo di Valse ♩ = 80.
Cantabile.

Carl Sidus. Op. 71.

Primo.

The musical score is written for piano and right hand in 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1-3, 2-4, 3-5) and a slur. The second system features a crescendo (*cres.*) and mezzo-forte (*mf*) dynamic, with fingerings (1-3, 2-4, 3-5) and a slur. The third system continues the melody with fingerings (1-3, 2-4, 3-5) and a slur. The fourth system is marked *leggiero.* (light) and includes fingerings (1-3, 2-4, 3-5) and a slur. The fifth system is marked *mf* and includes fingerings (1-3, 2-4, 3-5) and a slur. The score is written in a single system with a grand staff (treble and bass clefs) and a right-hand part (treble clef). The piano part is written in the bass clef, and the right-hand part is written in the treble clef. The score includes various musical notations such as notes, rests, slurs, and fingerings.

2

p

1.

cres.

2.

all.

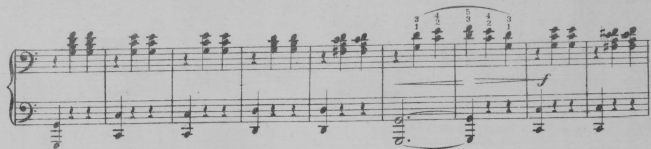
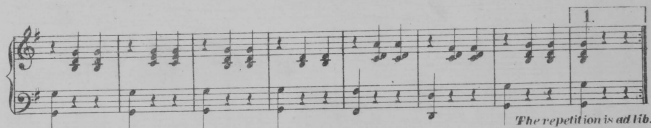
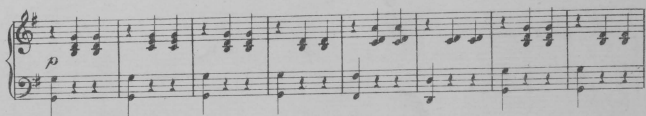
Primo.

First system of the musical score, marked *mf*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains several measures with eighth and sixteenth notes, some beamed together, and includes fingerings (1-5) and slurs. The lower staff is in bass clef with the same key signature and time signature, also containing eighth and sixteenth notes with fingerings and slurs. A double bar line appears after the second measure of the lower staff.

Giacoso.

Second system of the musical score, marked *p* and *Giacoso.*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains several measures with eighth and sixteenth notes, some beamed together, and includes fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, also containing eighth and sixteenth notes with fingerings and slurs. A double bar line appears after the second measure of the lower staff. The system concludes with a final double bar line.

Secondo.



Giocoso.

Primo.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some triplets indicated by a '3' over the notes. The bass line consists of a series of quarter and eighth notes, providing a simple harmonic accompaniment. The score is written in ink on aged paper.

The Penitition is ad lib

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains the melody, and the second staff contains the bass line. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B-flat2. The piece ends with a double bar line. The tempo is marked 'Andante' and the dynamics are marked 'mf' (mezzo-forte).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a piano (p) dynamic.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). There are also fingerings indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

370

GRAND MOTHERS STORY.

Moderato ♩. — 80.

Carl Sidus Op. 66.

Narrative.

p

mf *cres.*

mf

p

leggiero.

p

First system of musical notation, featuring a treble and bass staff with complex fingerings and a 3/4 time signature.

Cantabile.

Second system of musical notation, marked "Cantabile", showing a more melodic line in the bass staff and a supporting line in the treble staff.

Third system of musical notation, continuing the "Cantabile" section with similar melodic and harmonic patterns.

leggero.

Fourth system of musical notation, marked "leggero", showing a lighter, more rhythmic texture with sixteenth notes in the treble staff.

Fifth system of musical notation, continuing the "leggero" section with intricate fingerings and a 3/4 time signature.

Repeat from the beginning to 38: then go to the finale

FINALE.

Sixth system of musical notation, marked "FINALE", showing a concluding section with a 3/4 time signature and a repeat sign.

Ped.

Ped.

MAZURKA.

Ernest R. Kroeger.

Moderato e Capriccioso. — 100.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato e Capriccioso' and a metronome marking of 100. The key signature has one flat (B-flat). The score is divided into six systems, each containing a piano (treble) staff and a bass (bass) staff. The piano staff features various melodic lines, often with triplets and slurs. The bass staff provides harmonic support with chords and single notes. Dynamic markings include 'ten.' (tenu), 'mf' (mezzo-forte), 'f' (forte), 'rit.' (ritardando), and 'a tempo'. Pedal points are indicated by 'Ped.' and asterisks. The score concludes with a final chord in the bass staff.

Sinfonia.

Simplice.

dotre.

A musical score for the song "The Rose Tree". The score is written for a grand piano (treble and bass clefs) and includes a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The vocal line is written in a soprano range. The piano accompaniment features a steady bass line and a melody in the right hand. The score includes a "Ped." (pedal) marking at the end of each measure. The lyrics "The Rose Tree" are written below the vocal line.

The second system of the musical score for 'The Little Boat' continues with a piano accompaniment. It features a treble and bass staff. The tempo is marked 'Poco lento.' and the dynamics include 'rit.' (ritardando), 'pp' (pianissimo), and 'ten' (tenuto). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks. Pedal points are indicated by 'Ped.' at the bottom of the staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the piano introduction, which begins with a 'Ped.' (pedal) marking. The piano part features a series of chords and arpeggios, with a 'Tempo I.' marking indicating the start of the main section. The harpsichord part enters with a 'mf' (mezzo-forte) marking and a 'Ped.' marking. The second system continues the vocal melody and the harpsichord accompaniment, with the piano part maintaining its 'Ped.' marking. The harpsichord part includes a 'Ped.' marking and a 'mf' marking. The score concludes with a final chord and a 'Ped.' marking.

ten. ten. rit. f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

March of the Magi

MARSCH DER HEILIGEN DREI KÖNIGE

Emmy Schaefer, Klein Ops

Tempo di marcia . 138.

Intrada

Tempo di marcia. Op. 138.

Intrada.

mf Ped. 3

f sempre Ped. 3

cresc. Ped. 3

marcato il melodia. *mf* Ped. Ped.

Ped. 4 2 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *





Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

Moderato. ♩ = 92.

Ped. Ped. Ped. Ped.

Quasi recitativo.

Mit der Gui-tar zieh lustig ich hin, aus, Streife froh Land ein, Land aus; In

With cas - ta-net, gui-tar and tambourine Roam I through the woodland green, And

Ped. Ped. Ped. Ped.

4
 meinem dunklen Haar der Goldschmuck klingt, Rings um mei-ne Grüs - se bringt. Ah! Le - ben,
cresc.

tinkling bright coins sparkling in my hair, Tell my com - ing here and there Ah! Life's so

cresc. *p*

süss, froh und frei! In dem Land ü - ber'm Strand Zi -
 sweet, gay and free. On the sea, o'er the lea Yes,

Ped. *Ped.* *Ped.* *Ped.*

- geunermädchen ist be - kannt! O die Welt, die Welt ist schön!
rit.

gipsy life is gay and free. All the world belongs to me.

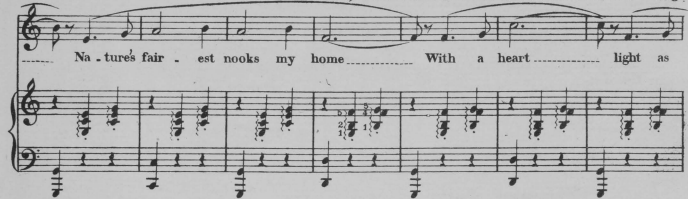
Ped. *Ped.* *Ped.* *Ped.*

Vo - gel - gleich flieg' ich aus,
 Like a wild bird I roam,

Ped. *Ped.* *Ped.* *Ped.*

Tempo di Valse. 80

Su - che mir im Wald mein Haus, Fühl' das Herz mir so 5
Na - ture's fair - est nooks my home With a heart light as



The first system of the musical score. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are in German and English.

leicht Je - des Leid ist weg - ge - scheucht! In dem Land
air Hap - py aye and free from care By the sea



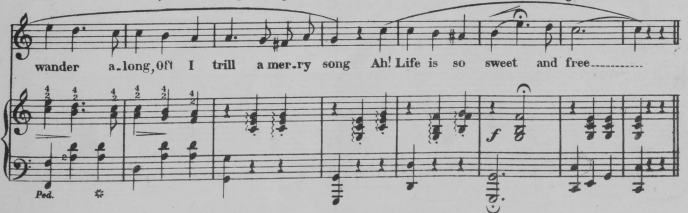
The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment remains consistent. The lyrics are in German and English.

ü - ber'm Strand Da bin ich rings um be - kannt. Wo ein
o'er the lea All are known a - like to me As I



The third system of the musical score. The vocal line has a crescendo marking. The piano accompaniment also has a crescendo marking. The lyrics are in German and English.

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!
wander a - long, O! I trill a mer - ry song Ah! Life is so sweet and free



The fourth system of the musical score. The vocal line ends with a flourish. The piano accompaniment ends with a flourish. The lyrics are in German and English.

Allegro.

Tra la la la la la la la la la la Tra la la la la la la la la la la

Allegro.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. G

Und zephyr leicht beschwingt Mir duft'ge Grüsse bringt Wä's immer rings umher blühet und glänzt.

Each zephyr light that blows Each flowret bright that grows Seem to have welcome and greetings for me.

cres.

Tra la la la la la la la la la la Tra la la la la la la la la la la

Ped. Ped. Ped. Ped. Ped. Ped. Ped. G

Und zephyr leicht beschwingt Mir duft'ge Grüsse bringt Wä's immer rings umher blühet und glänzt.

Each zephyr light that blows Each flowret bright that grows Seem to have welcome and greetings for me.

cres.

Deciso.

Mir läch - elt aus dem

My brook - let mir - ror

Bach mein Bild, Mir läch - elt man - cher Mund;..... Der Wind mit

says I'm fair, And lips have said so too..... I see my

mei - nen Lo - cken spielt Manch Aug' thut Lie - be kund..... Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im tie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - te klingt!

may The life I love,

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!

The birds a - bove All whis - per to me: stay

Tempo 19

Fo - gel, gleich flieg' ich

Tempo 19

Like a wild bird I

Musical score for the first system, featuring vocal and piano parts. The piano part includes dynamic markings like 'f' and 'Ped.'.

aus, Su - che mir in Wald mein Haus, Fühl das Herz

room Na - tures fair - est nooks my home With a heart

Musical score for the second system, featuring vocal and piano parts. The piano part includes dynamic markings like 'f' and 'Ped.'.

mir so leicht Je - des Leid ist weg - ge - scheucht In dem

light as air Hap - py aye and free from care By the

Musical score for the third system, featuring vocal and piano parts. The piano part includes dynamic markings like 'f' and 'Ped.'.

Land ü - ber'm Strand Da bin ich rings um be - kannt Wo ein

sea , o'er the lea All are known a like to me As I

Musical score for the fourth system, featuring vocal and piano parts. The piano part includes dynamic markings like 'cresc.' and 'Ped.'.

Lächeln mir blüht Da er- klingt mein frohes Lied! O Le- ben, so süß so frei! O so

wan- der a- long oft I trill a mer- ry song Ah! life is so sweet and free- is so

Ped. *☆*

froh und frei O Le- ben, so froh und frei Wo ein

cres. *cen.* *do* *ff*

gay and free Ah life is so gay and free As I

cres. *cen.* *do* *ff*

Lächeln mir blüht Da er- klingt mein frohes Lied O Le- ben, so süß so

wan- der a- long, oft I trill a mer- ry song Ah! life is so gay and

Ped. *☆*

frei, So froh und frei, So froh und frei!

ff

free, so gay and free, so gay and free

ff *f* *f* *f* *f*

Ped.

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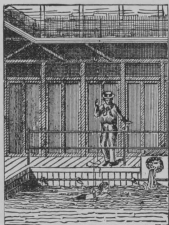
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a well-knit figure, and a most genial, sunny face entered. This was Svendsen. I was at home with him at once, and over two fragrant cups of coffee, and cigars, we began chatting in a most informal manner. He at once asked after his American fellow-students, whom he evidently esteemed highly. He also inquired after his pupil, Mrs. Mass (wife of Dr. Francis Mass, the pianist of Boston), and was sorry to learn that she seldom played in public, as he had the highest opinion of her talents in this direction. He showed me two trophies of his conduct—first, he is esteemed the best orchestral leader in Scandinavia—in the shape of two batons which had been presented to him. The one was a beautifully carved one in gold, and the other was plainer, but had a greater value, for upon it was written the autograph of its former owner, the late Svendsen afterwards went through some of his scores with me, and explained to me his intentions in some of his most marked orchestral effects. The afternoon was now spent, and Svendsen suggested that we should go together to the Tivoli, a park very like the Prater at Vienna, where there was to be a classical concert that evening, at which not only Brahms new symphony was to be performed, but Scharenwaga was to be one of his own concertists. He also promised to show me what musical life remained in Copenhagen in summer. Accordingly we went. I may say at once that the new symphony will be the most popular that Brahms has yet produced. It is both noble and melodious, yet the development is grand and effective. The Wagnerian influence is noticeable in the third movement, and the chief motif of the first movement is identical with the *Shubert Waltz* in the *Walden*, Scharenwaga's piano playing is to be spoken of only with enthusiasm. It has fire, breadth, power, and yet artistic reserve as well. I have never heard such a bold rendering as in his part of the first movement of his concerto, and also to last's great Polonaise. When the concert was over we went down into the green-room, and I was introduced to the artists. Xavier Scharenwaga was a strong contrast to Svendsen. He was tall, but very thin and lithe, and his face was dark, oriental looking, and full of fire, with something of the look of a young lion. Scharenwaga is witty, and a brilliant conversationalist, but there is sometimes cynicism, and he seems to have a suggestion of an after-concert supper, and we soon found out that jovial gatherings which can only be known in artist circles. One by one the leading artists found us as we sat down in our assembly. First came Baldwin Dahl, who had conducted the Brahms symphony, with his charming daughter, then came Herr von St., a Dutch pianist of eminence, and a Norwegian lady of charming manner.

Lively tall, and most divinely fair. Then came Mr. Hansen, brother of the Baltimore Ager, and so it went on until we numbered nearly twenty. There were five languages spoken at that table, and there were at least ten nationalities represented. The cosmopolitan nature of the concert was further emphasized by the fact that we were met in English because England had won the Danish Navy in the late war, and in German, because Germany had robbed Denmark of Schleswig-Holstein; so I finally compromised with her on French.

I will not say how many inebriated toasts were drunk, nor how late two went home all separated, but I will say that this artistic reassemblage might find a home in America also, and that such proceedings, innocent yet at the same time inspiring, might occasionally take place in the homes of our artists.

BEETHOVEN'S AND SCHUBERT'S REMAINS.

THE Vienna Municipality have passed a measure of paramount interest to the whole musical world. The remains of Beethoven and Schubert are to be transferred from their five languages spoken at that table, and there were at least ten nationalities represented. The cosmopolitan nature of the concert was further emphasized by the fact that we were met in English because England had won the Danish Navy in the late war, and in German, because Germany had robbed Denmark of Schleswig-Holstein; so I finally compromised with her on French.

I wish that this artistic reassemblage might find a home in America also, and that such proceedings, innocent yet at the same time inspiring, might occasionally take place in the homes of our artists.

THE Vienna Municipality have passed a measure of paramount interest to the whole musical world. The remains of Beethoven and Schubert are to be transferred from their five languages spoken at that table, and there were at least ten nationalities represented. The cosmopolitan nature of the concert was further emphasized by the fact that we were met in English because England had won the Danish Navy in the late war, and in German, because Germany had robbed Denmark of Schleswig-Holstein; so I finally compromised with her on French.

for the interment of heroes. This tardy tribute of honor to two great heroes of music will relieve many people's minds, for it has long been a source of amazement to those who have visited the graves at Waebling, that such near neighbours should mark the last resting place of such men. The old graveyard of Waebling has been closed for the last seven years, and as I saw this morning it looked very old neglected beyond any description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab alone indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin. The grave is now surrounded by a low iron railing, and at the foot stands a stone slab, pyramid-shaped, bearing for an inscription, the name of Beethoven, in large gilt letters. It is, however, still of modest appearance, and no stranger would think of looking there for the burial place of Ludwig van Beethoven. The tomb of Schubert is more pretentious, but, if possible, less impressive, together unworthy of the great genius whose remains lie beneath. A bronze bust producing the force of the immortal tone-pipe, and a statue of the upper extremity; but though we know Schubert was not of prepossessing appearance, yet the metal bust of art I saw this morning lacks the expression so admirably rendered in a portrait taken from life, which hangs, if I mistake not, in the reception hall of the Vienna Conservatoire. On the stone pediment behind the bust is the following inscription: "Musical art has buried here a rich possession, but still brighter hopes." Surely the memory of Franz Schubert might have inspired a nobler epitaph than that.—*London Telegraph*.



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"How old is Mary Anderson?
That people call her cousin?
Is she like good Victoria?
One hundred and thirteen?"

"Oh! no, my son; about as old
As I was at her age;
But people never grow who go
Play-acting on the stage."

"And the 'boy preacher' Harrison,
Is he so youthful, then?
And does he wear short jackets now
Like me and Cousin Ben?"

"Oh! no, my son; although his age
Is rather hard to tell;
I heard him preach in Louisville
In eighteen forty-six."

"And the 'child violinist' then,
The youngest star alive?
'Great Scott' he played with Ole Bull
In eighteen twenty-five."

—R. F. Bartlett

An Irishman, eating his first green corn, handed the cob to the waiter and asked, "Will ye plaze put some more banees upon me stick?"

An Omaha pastor is trying to put a stop to Sunday night counting. He can't be much of a business man to this jeopardize his chance for fees.

"I would die for you," she exclaimed, pillowng her head upon his shoulder. "Oh, no, you needn't darling," was the quick reply, "I like red hair."

"I don't like this pepper," said a man to a waiter in a restaurant. "There are peas in it." "Why that's nothing," replied the waiter; "pepper is always half pe."

The man who sang, "Oh, breathe no more than simple air," at once took up his abode on the banks of the Chicago river, where the air was more mixed.

Playing the violin makes a crass among the Boston ladies. The violin makes a very comfortable chin rest and should be encouraged every where. —Philadelphia Owl.

"Was you ever vaccinated?" asked a small boy of a base ball player. "No," was the reply. "Well, sister said she thought you must be, because you never catch anything." —Ez.

It is not pleasant, after you have been repeating in your best voice several operatic gems, to have your friends look up with a wearied countenance and ask you, "If you hadn't just as lief sing as do that, you know."

"How is it, Mr. Brown," said a miller to a farmer, "that when I came to measure those ten barrels of apples I bought from you, I found them nearly two barrels short?" "Singular, very singular, for I sent them in you in ten of your own flour barrels."

"Ahent! Did eh?" said the miller. "Well, perhaps I made a mistake. Let's bin!"

"See here, Mr. Milkman, you call this fresh milk and yet it is sour. It could not have been milked this morning."

"Oh, yes, mum, indeed it was, mum. You know it stormed last night, and lightning always sours milk."

"But how could the lightning of last night affect it if it was not milked until this morning?"

"Well, I guess the cows must have been struck, mum."

"Last year I saw a watch spring, a note run, a rope walk, a horse fly, and even the best tree levee. I saw even a plank walk, and a Third Avenue bank run, but the other day I saw a bee too, a cat fish, and a stone fence. I am now prepared to see the Atlantic coast and the Pacific slope." So said a would-be wit as he entered the sanctum of Kunkel's Musical Review. He was immediately made acquainted with a grave. —Joss.

The late Judge Black had a powerful ear for music. His daughter Becky used to play something that pleased him. It was "Lucy Neal." It became his favorite. Whenever Becky would be playing for visitors the judge would say, "Now Becky, give us my favorite, 'Lucy Neal.'" And Becky, slyly winking at the guests, would play "Old Dan Tucker," or "Old Hundred." As she concluded the judge would hit back in his chair and exclaim: "That's my favorite!" and couldn't understand what the people were laughing at.

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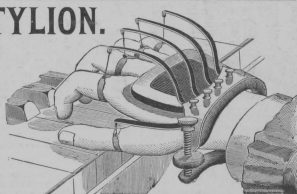
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Some one who believes that "brevity is the soul of wit," writes: "Don't eat stale Q-umber; they'll W-up."

A BUGLER got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in robbing him.

"Well, how do you like our town?" Stranger—"Very nice place. Just consider that there are twenty-two trains on which you can leave it daily."—*Pleasant Dealer.*

A LITTLE girl who was watching a balloon ascending suddenly exclaimed: "Mamma, I shouldn't think God would like to have that man go up to heaven alive."

BABY said to his mother who has false teeth: "Mamma, you are very lucky." "Why, my dear?" "Because if your teeth ache you can pull them out at once."

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A COMICAL BLUNDER.

The following comical blunder occurred in a new England paper caused by an error in transposing matter after the form had been made up.

The inside form was just ready for press, when it came the editor with an item which he wanted to put in, and in making room for it the foreman had to take and cover up matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and mailed.

On the editorial page was an article, written in the editor's grandest style, on the first appearance of Christine Nilsson, who had appeared the people and entranced the impression of her wonderful singing of Roby's great concert waltz. The Editor's signature had been written. He wrote towards the close: "The voice of this singing bird is simply divine. Would that I could have her with me every day, and I could take her home." And this closed the article as he had written it, and the last word of the closing sentence was also completed a column. In his transferring and over-running, the printer had cut out of the closing sentence of another article on another totally different woman made up against the above, and so he gave the notice of the divine singer this wonderful song:

"Would that we could have her with us always. But alas! that cannot be. Her many other shortcomings have at length brought upon her the retributive hand of justice, and she will give to our excellent State Prison for the next three years of her unhappy life."

THE DECLINE OF OPERA.

IT must be freely admitted, says Henry C. Lunn, in the *London Musical Times*, that "although the power of Italian opera in this country is now fast declining, it has had a long and glorious reign. But a few years ago, the commencement of the musical season was dated from the opening of the 'Opera', as it was termed; and when the vocalists engaged at this establishment had arrived in the metropolis, the only musical questions which agitated the fashionable world were what parts the favorite *prima donna* would be likely to appear in, and what would be the 'off' evenings upon which, as no petted vocalist would sing, the holders of boxes and stalls might absent themselves from their usual after-dinner lounge. The change has become generally known, and as surely it is utterly wrong to assert that the large sums paid to the principal vocalists is the reason why Italian opera is no longer remunerative. The fact is that the taste for the feeble music of this school of writing began to decline when better music came into vogue. Generally known, and the power of the *prima donna* only became despotic when the composer had ceased to retain his hold upon public sympathy. How long the institution may exist supported by so slender a prop, it is difficult to say. Conscience of her importance to the cause, we can scarcely wonder at the enormous terms demanded by a first soprano, although we may wonder that a fessce can be found to pay them; but signs are not wanting that a system so destructive of true art must come to an end, and few real music-lovers will, we believe, regret it. Meanwhile, however, English and German opera, at first timidly submitted to a British audience, have so grown in public estimation as to be anticipated yearly with the keenest interest, and the Italian opera must now be content to take its place as one of the best of the many musical attractions of the London season."

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MAJOR AND MINOR.

The editor of a certain *Ladies' Journal* speaking, of the words of Melodie's great concert song: "Why are Red Roses Red?" (necessarily) remarks:

"Why are red roses red?
For some were white;
Because the loving nightingales
Sang on their thorns at night;
Sung till the blood they shed
Had died the roses red."

"It reads prettily, but anybody who has sampled a tack left on a chair by a small boy will see at a glance that even nightingales are not big enough billos to sit down on a thorn and sing."

Gentle sister, if you will sit down on a thorn and not sing most rapid *composures*, we'll set up the (finger) beer.

Mr. JOHN LAVINE has engaged a German Opera Company which will open in New York in January next.

LIST, who surely ought to know, writes that there is no truth in the report recently circulated that he is becoming blind.

M. ALEXANDER presented M. Padeloup, the retiring conductor, before his benefit concert, with the baloon which Mendelssohn gave to Berlioz.

Frederic's Weekly says "the circulation of the *Musical Courier* will greatly suffer from the exposure" "of the fact that it has no circulation. Who is the Irishman now on the staff of *Frederic's Weekly*?"

MISS VAN ZANDT has signed an engagement for Russia, where she will sing in "Laïs", "Mignon", "Dinorah" and "Nozze di Figaro" beginning September 10th the end of February, 1885, at the rate of \$800 a night.

"What's this thing?" asked a man who was inspecting a music store. "The *Impassible*," he refers to most composed by the *Musical Courier*. He is mistaken—they are the product of Judas Iscariot."

"The Hebrew lyre was invented by Judas Macchabeus about two hundred years before the Christian era." So says Earl Marble in the *Polo*, and he refers to most composed by the *Musical Courier*. He is mistaken—they are the product of Judas Iscariot."

THE Wilcox & White Organ Co. write us that, in spite of the general depression of business they are having an extensive trade, even better than they had at this time last year. This certainly speaks well not only for the quality of their goods but also for the energy of the management.

WEEK, in the course of the Wagner Festival, at Weimar, that composer's "Imperial March" was struck up. It is reported that Miss Marie-Jack and Pauline Viardot, together with M. Saint-Saëns, who were invited guests, felt their French sensibilities so much wounded that they must needs rise and stick out of the concert room.

At the Opera House, Frankfurt-on-the-Maine, the following works will be performed in the course of the coming season: Nessler's *Trömpchen von Bakkingen*, Offenbach's *Contes d'Hoffmann*, Bizet's *Jolie Fille de Perse*, Marchener's *Trömpchen und Julein*, Gluck's *Ipheigene in Aulis* and Orpheus and Aulone's *Journal de la Couronne*. The list may possibly be increased by Massenet's *Herodias* and Wagner's *Tristan und Isolde*.

A BUNCH OF DATES—Mozart began to compose at the age of 12; Weber and Carls, at 14; Zucarelli and Schubert, at 15; Generali, Pacini, Petrella, and Cagnoni, at 17; Rossini, at 18; Boieldieu, Handel, Mohr, Cherubini, Salieri, and Donizetti, at 20; Scarlatti, Pärt, Meyerbeer, and Pouchini, at 21; Paisiello, Spontini, and Pedull, at 22; Rossini, Cherubini, Cimarosa, and Wagner, at 23; Pergesini, at 24; Götter, Herold, Mercadante, and Massenet, at 25; Piccini, Adam, Ambrose, Thomas, Verdi, at 26; Flotow, at 27; Gluck and Halévy, at 28; Gosses and Auber, at 29; Mayr, at 31; Donizetti, at 32; Lulli, at 33; David, at 34; Tritto, at 35; and Rameau, at 50.—*Musical World* London.

Passing through Louisville a day or two since, and having a couple of hours to spare, we visited the Southern Exposition. The principal exhibit of musical ware was those of D. H. Baldwin and D. P. Fankle. Mr. Baldwin shows about one hundred pianos and organs of various makes, principally the Decker, Haines and Fischer planes. This exhibit is in charge of Mr. H. H. Baldwin, a gentleman whose name we have heard of many times. He is a young son Harry, aged seven, play a couple of pieces for us and sing "Come through this Rose." The lad has a most careful tuition will bring out. Fankle's exhibit was in charge of Mr. A. K. Robinson, a gentleman whose good looks are exactly by the quality of his manner. Fankle, Kurtzman and Weber were well represented here. A lot of bookkeepers had not returned but were to be given room at an early day. Fankle also exhibits a good assortment of small goods. If that we heard of Cape's Seventh Regiment Band play is a fair specimen of what they can do, they are a much overrated organization. Signer Libera's horn blowing was evidently quite satisfactory to himself. It also pleased the crowd. This was our first hearing of him—he has the qualities of a successful concert virtuoso, but, in our opinion, is not by any means the equal of the less famous Levy.

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ORPHEUS.

When Orpheus went down to the regions below, His friends were forbidden to see,
He tunned up his lyre, as old bards like show,
To set his Sordide free.
Pinto was astonished a person so wise
Should so rashly endanger his life,
Old Pinto long trembled at his brazen voice,
But he had no terrors sufficient, he thought,
So he gave him his wife back again.
But pity succeeding soon moved his hard heart,
And pleased with the sound of the lyre
He took her again, in reward of the art,
Sending Orpheus away from the fire.
Attributed to Ben. Franklin.

HANDEL, whose musicians consider the greatest prodigy in music, was systematically abused in London by such literary clerics as Addison and Steele, by the Poet, when "The Messiah" was produced in Dublin not one word was said about it in London. Finally the Universal Spectator remarked that "old Handel had been bringing out a piece of sacrilege among the Irish." Schöcherer says: "The enthusiasm which Handel's works excited at Dublin and the personal welcome which had been rendered him there presented a happy contrast to the state of things under which he had suffered at London. The British nobles resolved to give parties during Lent, so as to break up Handel's musical entertainments. Horace Walpole attacked him. For the second time he was made a bankrupt in London after he had succeeded in Ireland, at the moment the Orpheus was increasing more and more throughout Europe. He became blind in the nation he had brought refinement to, but he lived long enough to survive one age of his enemies, and the next generation had to cover.

The Apollo Musical Club, of Chicago, offers the following prizes for the two best Four-Part Songs, with English text, for male voices unaccompanied: First Prize, \$100; Second Prize, \$50.00. The accepted songs will become the property of the Club, and will be sung at one of the Subscription Concerts of the coming season (1884-5).

The competition is open only to composers now residing in America. In accordance with the following conditions:
The songs must not occupy more than eight minutes in performance.
All MSS. accompanied by a sealed letter must be sent to the Chairman of the Committee of Award, No. 152 La Salle Street, Chicago, Illinois, on or before January 1, 1885. The artist must not contain the name of the author, but must bear a notations name. The accompanying sealed letter must bear the same notations name on the outside, and also a return address, and must contain within the full name and address of the author. No letters will be opened until a decision has been reached awarding the prizes, and then only the letters of the successful competitor. The other compositions and letters will be returned to the return address indicated on the outside of the sealed envelopes.
The Committee of Award reserve the right to reject all MSS.

The following gentlemen have kindly consented to act as Committee of Award: Mr. William L. Tunnicliffe, Director of the Apollo Musical Club; Mr. Hans Bakista, Mr. Clarence Eddy, Mr. Philip A. Ott, Chairman. On behalf of the Board of Management: N. D. Pratt, President; W. G. E. Pierce, Secretary.

FRAGS AT THE CONSERVATORS.—The examination at the Paris Conservatoire, which takes place at the end of the summer term, was this year marked by a disagreeable incident, resulting in the sudden adjournment of the proceedings. A promising candidate for the prize to be given to the best student of the organ-pedals, had passed some of the tests, and the time had come for him to play a piece at sight. Arban, the well-known professor of the concert, looked at the piece which was to be played, and said: "Bring it up, I will call it out to Ambrose Thomas, director of the institution and professor of the organ." "Don't read it, 'Don't read it so hard'—meaning, 'Don't take the time too fast for him." Ambrose Thomas, however, did not read it, but he did, and the young man executed the piece most satisfactorily. Arban then rose and applauded him for having done so well. A moment later, he said: "I do not contest with this went on to say that he had been afraid of more being executed from the pupil than could reasonably be expected. Ambrose Thomas replied that he had been time in exact accordance with the indications given by the composer of the piece, who was present, and that professors could not be allowed to interrupt the examination as Arban had done. This announcement was met by groans from a portion of the public; on which Thomas declared that the examination adjourned, and ordered that it should be continued the day following in private. The incident, which does not seem initially of the highest importance, has caused much excitement in musical circles and even to induce from the press given up in the daily journals among the general public. The Paris correspondence of the *Edinburgh Echo* states, indeed, that for an entire day it caused the question of the revision of the Constitution to be forgotten.—*St. James' Gazette.*

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